

guitarcoach

# Guitar Greats

## Sounds, Styles & Licks

# Tab Book

## The sound & style of: **Albert Lee**

*Albert Lee is one of the finest pickers in Country Music.*

When Albert stormed into the American country scene back in the 60's he brought his own twist to the genre; he played with flair and unadulterated speed. He always looked happy when he was chickin' pickin' his way through tracks such as 'Country Boy' and Hogan Heroes 'Can Your Grandpa Rock 'n' Roll like this.

Lee's style was very precise and his sense of timing was second to none, due to his ability to fit licks and phrases into whatever feel he was playing across. He influenced many people from Zakk Wylde to Brent Mason and everyone in between!

Albert plays music-man guitars with a strat-style pickup configuration and puts those into Fender

Twin amps, as they give a good clean sound with plenty of bite.

He would usually have the bridge and middle pickups selected in order to achieve a good snap. Lee would also use a compressor and some chorus; the chorus specifically would be signature to his sound as well as adding depth and shimmer to an already super clean tone.

Mr Albert was a fantastic hybrid picker (pick & fingers) and used it in everything he did. What this gives is a 'clucking' sound and allows easier movement over the fretboard to create some of those classic country bends and doublestops. The compressor would also help the strings pop and snap evenly through the amp.

YEEHAW!

## Tab

S-Gt

*mf*

Albert Lee Lead Lick

*mf*

full

## The sound & style of: Angus Young

*School Boy Forever; Angus! Angus!*

Angus Young is one half of the perhaps the most prolific riff-writing duo this side of Jimmy

Page. Armed with his schoolboy out fit and Gibson SG he is instantly recognisable whoever you are and he played with such venom it was as convincing as you'll ever get. Young played like a man possessed attacking the guitar and playing his phrases like it was his last move on

earth; that was key, because even if they were cliché blues licks no-one played them quite like Angus Young. Ever the performer, Angus would also throw in one-handed pull-offs (Thunderstruck), Pick scrapes (Highway To Hell)

and hot-rodged Chuck Berry licks (High Voltage).


Grab your satchel...

## Tab

**♩ = 120**

[illegible]

Angus Young Lead Lick



*mf*

full

5 5 5 5 5 5 5 5 5 5 5 5

7 5 8 7 5 7 5 7

T  
A  
B

# The sound & style of: Bryan May

*Brian May has written some of the most memorable riffs in the history of rock music.*

Mr May not only brought a unique homemade guitar to the table but a playing style that was just as quirky. He only ever played to add to the song and with solo's such as those in 'Bohemian Rhapsody' and 'Crazy Little Thing Called Love' it is easy to see why he made a name for himself.

What made Brian so distinct was his use of gold plated strings and a sixpence for a plectrum; this coupled with the switching system on his 'Red Special' guitar make for some very recognisable tones.

Brian liked to crank 3 Vox AC30's right the way up in order to achieve natural Overdrive and boosted this further by using a treble booster pedal to

push them into singing sustain. By varying the touch with his sixpence he could coax so much from such a simple set up, so be sure to switch between digging in hard or barely striking the strings in order to achieve a multi-tide of sounds like Mr May.

We should pull focus to the 'Red Special' Guitar; Brian built this with his father out of an old fire-place and a bicycle and it is a work of sonic art. What it has that some of us mere mortals don't have is a around 6 different switching systems for 3 single coil pickups, so we must do the best that we can with a single-coil equipped guitar or sorts. Have no fear though, because Brian May is all about playing the simple things well and with conviction....

READY FREDDIE?

## Tab

S-Gt

*mf*

T 2 3 3 3 5 3 0 0 0 0 3 2 3 3 5 3 0 0 0 0 5 3 0 0

A 3 2 2 2 3 2 0 0 0 0 2 2 2 2 2 2 0 0 0 0 2 2 2 2

B 5 3 0

Brian May Blues Type Lick

*mf*

T 12 10 13 10 12 10 12 10 13 12 10 12 10 12 11 10 12 10

A 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

B 12 10 13 10 12 10 12 10 13 12 10 12 10 12 11 10 12 10

# The Sound & Style Of: Derek Trucks

*Slide guitar... there's no one better than this Truckster.*

Derek Trucks started playing slide at the ripe old age of 10 years old purely because his hands were too small to reach round the guitar neck. From that point he went on to play with Joe

Walsh, The Allman Brothers and Eric Clapton to name but a few. Trucks' style is very unique in the way he can coax almost any sound from his instrument with a slide; he often creates lines influenced heavily by Indian music as well as drawing from the original delta blues folk and players such as Duane Allman and Sonny Landreth.

Derek uses Gibson guitars for the majority and

employs a 61 SG as his main guitar but has been seen with Les Pauls and Firebirds. He plugs these straight into Fender Twins or, more recently, PRS amps and then brings more overdrive into the mix by using the guitar's volume

knob. The reason for his amp choice is so he can get a relatively clean sound for clarity. Very rarely will there be an overdrive. Trucks' will use a wah occasionally to add another dimension to his tone, and it is worth pointing out he doesn't use a plectrum at all; he prefers to have complete control over his strings so this way he can almost create any nuance-slide or no slide-with his fingers by flicking, slapping and pulling.

Time to go to the river...

## Tab

Open E  
③ = Ab  
④ = E  
⑤ = B

♩ = 120

Derek Trucks Slide Idea

S-Gt

*mf*

The tablature shows a sequence of notes and slides across the strings. The top staff (musical notation) shows the corresponding pitch and rhythm. The piece is marked *mf* (mezzo-forte) and has a tempo of 120 bpm.



# The Sound & Style Of: Eddie Van Halen

*EVH turned rock guitar on it's head when he burst onto the scene in 1979.*

Eddie brought two-handed tapping to the fore and every guitar player in the early 80's wanted to know exactly how he was doing it; at first he turned his back to the audience when

executing the technique, but it was soon to become a staple of Van Halen's live performances.

More importantly Eddie played with a smile on his face making everything look effortless, and he was one of the first users of the Floyd Rose tremolo system-divebombs and squeals galore!

EVH built his own guitars in the beginning which have now culminated in his own Wolfgang signature series with Fender; but in the beginning it was stray-style guitars with a hum bucking pickup in the bridge position and those familiar stripes. Eddie's signal chain

consisted of a wah-wah pedal-which he modified-a phaser pedal and a flanger. All those familiar riffs such as a 'Panama' and 'Unchained' were recorded with these boxes. From there it was into a non-master volume Marshall head; 100w of pure, unadulterated, cranked british goodness!

It was due to EVH's desire to drive these amps into singing overdrive by using either a hotplate (a device used to allow the cranking of valve heads at a more accessible volume) or winding the volume/gain up to ear-splitting volumes. So, to avoid clearing a hole in the front 5 rows of a show, Amp companies started making amps with master volumes... so you could argue that Mr Van Halen invented the master-volume amp.

Let's go and grab our favourite spandex and mullet as we go and recreate some signature

E VH sounds... WOW!

## Tab

EVH 'You Really Got Me' Verse

S-Gt

*mf*

$\frac{1}{4}$

$\frac{1}{4}$

$\frac{1}{4}$

$\frac{1}{4}$

T  
A  
B

3

2 2 2 2

2 2 2 2

0 0 0 0

3

3

3

3

EVH Tapping Lick

*mf*

5

T

T

T

T

T

$\frac{1}{4}$

T  
A  
B

5-9-12-5-9-12

5-9-12-5-9-12

5-9-12-5-9-12

5-9-12

5-9-12-3

0

12

# The Sound & Style Of: Jimmy Page

*Jimmy Page is often viewed as THE riff-master in all of classic rock.*

Page wrote some of the most iconic riffs of all time and was one of the finest producers to boot; he made Zeppelin sound roaring. Jimmy was well known for being a lazy player with his

Les Paul slung low and marshall cranked high; he dragged his pick across the strings like a bourbon-soaked bluesman and cared not for what anyone thought. He was said to have played with gauge 8 strings at times but who knows, he was a devout Les Paul player but often recorded with Telecasters in the studio as well as guitars in variety of different tunings...

he was a tinker and boy do we love him for it. Page was very much old school with his tone; Les

Paul into a Marshall with a wah, chorus and

probably an overdrive in the middle. This was his live rig and it worked to devastating effect.

He sometimes employed a violin bow to get long, sustained notes from his axe and occasionally used a theremin for sonic variety.

What is key to JP's sound is his loose and ropey feel; it was rockstar and it was cool as a cucumber. He raked the strings and he flicked behind the nut as well as bending to extremes

during solo passages; so when recreating Page's sound make sure you're relaxed and 'feeling' the music. Zeppelin was all about being off kilter and off key; it was an intentional manner.

Jumpsuits are order of the day... and dragons...

## Tab

♩ = 120

**Jimmy Page Rhythm Idea**

S-Gt

*mf*

The tab shows a 4/4 rhythm in standard tuning. The treble clef staff has a key signature of one sharp (F#). The bass clef staff shows fret numbers: 2, 0, 3, 0, 1, 2, 3, 0, 2, 0, 2, 0, 2, 0, 2, 0. There are wavy lines above the staff indicating sustained notes or bends. A 1/2 note bend is indicated over the 3rd fret.

**Jimmy Page Lead Lick**

*mf*

The tab shows a lead lick in standard tuning. The treble clef staff has a key signature of one sharp (F#). The bass clef staff shows fret numbers: 12, 12, 15, 12, 15, 15, 12, 14, 12, 14, 14, 12, 10, 12, 8, 9. There are wavy lines above the staff indicating sustained notes or bends. A 'full' bend is indicated over the 15th fret, and 1/2 note bends are indicated over the 12th and 10th frets.

# The Sound & Style Of: **Slash**

*Who knew one man could bring back good time rock 'n' roll?*

The man known as Slash arrived in 1988 coated in leather with a low-slung Les Paul, a top hat and an iconic cigarette to boot; Rock music was about to get a shot in the arm. Armed with the classic LP-Marshall combo Slash created simple yet solidly executed riffs and crafted

vocal-like guitar solo's that are still revered today – some 20 years later. His style was the

perfect blend of an earthy-bluesy core with rough, brash edges and his sharp, quick vibrato added a familiarity to his already signature phrasing. They key is image as well as style and technique.

Slash's first 'real' guitar was a hand-built Les Paul replica combined with a Marshall JCM 800;

the tone was warm and round with plenty of grit

and grind to get the job done. Not as gainheavy as some would think; whatever you think you SHOULD have... back it off a little.

In between those stalwarts of rock is a very sparse pedal board, but the most important one on the board is without a doubt a wah wah pedal; The most individual and vocal pedal accessible to guitarists. Slash uses it to fantastic effect in solo's such as 'Sweet Child O' Mine'

and 'You Could Be Mine'. He has a signature model with Jim Dunlop effects. The other 2 pedals on the board are a Boost pedal to push the amp a little harder for solo sections, and a chorus pedal for clean passages.

Slash liked to take his clean and dirty sounds from his amp and use very sparse effects to 'colour in' so to speak.

Top Hats are go!!!

## Tab

Slash 'Paradise' Idea

S-Gt

*mf*

1

T

A

B

5 3 4 5 3 4 5 5 3 3 1

3 3 0 0 2 3

Slash style Lead

*mf*

5

full

full

full

full

1/2

T

A

B

12 12 15 15 13 14 12 15 17 15 15 17 17 15 17 15 15 17 17 15 17 15 17 15 15 18



# The Sound & Style Of: Zakk Wylde

*Ozzy Osbourne's longest serving guitar player; the often terrifying - and monstrous, Zakk Wylde.*

Mr Wylde had more than a slight similarity to the late, great Randy Rhoads; the bell-bottomed jeans, the flowing golden hair, the white Les Paul custom...

All that though was soon forgotten when Zakk had the now synonymous black bullseye graphic placed upon his steed and shredded his way out of the 80's. Wylde brought back the

sounds of his idols in the form of classic riffery, stinging solo's and signature sound; it was a new guitar hero for a new guitar generation and he seized the opportunity like a dog with a bone.

ZW is a ferocious alternate picker and often uses nothing but said technique, however, this singles him out as one of the most recognisable players in rock; coupled with his astonishing

3 fret-wide vibrato. There is no-one quite as scary as a 6ft giant with technique such as this...

Zakk's sound is very much a tried and tested combo;

Les Paul guitar into Marshall Stack.

However, there are a few tweaks in between that really make it 'sing'.

Zakk uses EMG pickups which are active (9v battery powered) which add compression to the natural sound of the guitar, and from there it goes into a few well chosen pedals; first is a

signature wah wah pedal which is voiced to Wylde's specs (boosted treble and Les Paul

specific), then into a rotovibe pedal (which is a controllable chorus pedal in a wah housing).

From there he goes into an Overdrive pedal to push the already crunchy amp into sweet

sustain for leads, followed by a phaser and a chorus pedal split into stereo (divided across 2 amps). All these are used very sparingly but in exactly the right spots.

Time for some classic metal skulduggery!

## Tab

**S-Gt**

**Zakk Wylde Rhythm Idea**

*mf*

$\frac{1}{4}$   $\frac{1}{4}$   $\frac{1}{4}$  P.H. P.M.----- P.M.----- P.M.-----

**T** 2-2 2-2 2-2 5-5 3-3 3-3

**A** 2-2 2-2 2-2 4-4 2-2 2-2

**B** 0-0 0-0 0-0 6-6 4-4 2-2

**Zakk Wylde Lead Lick**

*mf*

full full full  $\frac{1}{4}$  full  $\frac{1}{2}$  full full

**T** 15-15 15-15 15-15 15- 12-14-15-14-12- 15- 12-15- 12-15- 12-15-

**A** 14-14 14-14 14-12 14- 14- 12-14 12-14 12-14 12-15-

**B** 14- 12-14 12-14 12-15-